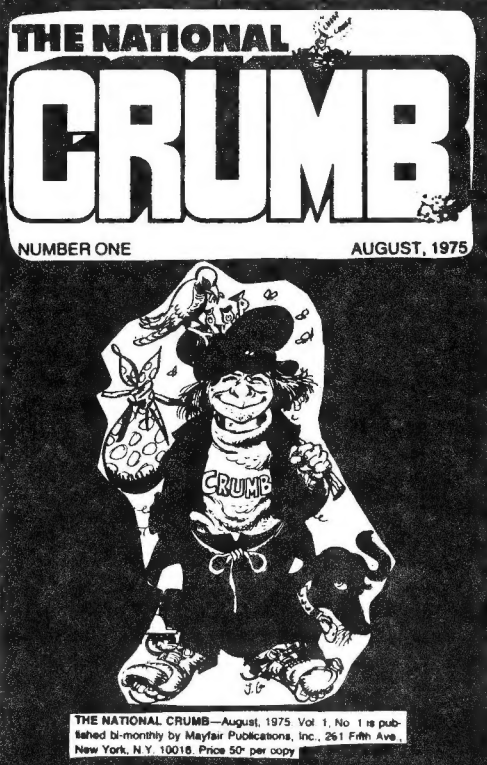
"COMIX WORLD"?!
JAWOHL. -VON CLAY GEERDES -EIN HOLLÄNDER.
SSST— -YOU GET THE LAST ISSUE?
JA. YOU CAN READ IT TONIGHT.
COMIX WORLD
©DALEY 1975

COMIX WORLD 29. Copyright Clay Geerdes, 1975. World Rights Reserved. 12 issues for $3. Collectors send want list. * * ARCADE 2 is out from The Print Mint, 830 Folger, Berkeley, Ca ($1.50 pp). All the things and folks Robert Crumb dislikes in this one (and didn't we already know from UNEEDA & DESPAIR?). Can Jerry Grandenetti usurp the Great Crumb? Well, check out the first issue of THE NATIONAL CRUMB & see. This is the latest in a long line of MAD imitations with everyone trying to draw like Mort Drucker and Jack Davis, but it's the first to use someone's famous name. Now what if his name had been Grandenetti. Hmmmm. The NATIONAL GRANDENETTI. It does have a certain ring to it. Some of you guys out there who have strayed from the underground path ought to do a comic story using all well-known names & censorship be damned! * * I made my trip cross-country and back in one piece. At Dirt Cheap, a combo comix & record store in Lincoln, Nebraska, there were no recent ugs on sale, indicating they have stopped ordering them and are just selling out what they have stockpiled. Drugstores have dropped all comics. 7-11 stores are the only source. * * METAL HURLANT 3. Great old-fashioned BEM cover & a fine article & pix on Druillet. It's in French & worth learning the language to read. Futuropolis, 130 Rue Du Theatre 75015 Paris, France. $2 pp. * * ORB you get from 660 Bloor St.West #1, Toronto, Ontario. $1.65 pp. * * Doug Hansen's comic class in Fresno did a comic, Valley Fever, and he's published FREZNO FUNNIES 2 as a tabloid. All information on these from him c/O 655 W. Dovewood, Fresno, Ca 93704. * * Pandemonium Express up to #8. Donate a quarter to the cause & get some copies. 5350-A Manila Avenue, Oakland, Ca 94618. * * Roy Crane, Hal Foster, Harvey Kurtzman, Fred Wagner, and Burne Hogarth guesting at Orlando Con '75, August 16 & 17. Info--561 Obispo Ave, Orlando 32807 Fla. * Jerry Siegel at San Diego Con, July 30-Aug 4, El Cortez, S. D., Cal. I'll be there so if you want to say hello, leave me a note at the registration desk. Be sure to pick up the special George Metzger issue of COMIX WORLD at the Con. * STAR REACH 2 & 3 & Lee Marrs' PUDGE 2. $1.25 each pp from Box 385, Hayward, Ca 94543. * * Crumb completists: He did album covers for YAZOO L-1047 (Ukulele Ike), L-1051 (Hokum Boys) & L-1043 (Please Warm My Weiner) $6.95 ea. Yazoo, 245 Waverly Pl, New York, N Y 10014 **Christiane & Les Hancock are involved in a dissertation on ugs & they sent me some interesting correspondance with the Library of Congress. This note from the serial division: "Although most of the underground comics are copyrighted, a decision was made not to retain these comics in the Library's permanent collections available for public use." (ltr dtd June 10, 1975) What does the serial division have available? Stuff like two issues of Truckin' & Moondog #1, but no Zaps or Freak Bros. 25 comix in all! Sez Les: "Lots of people believe that the Library of Congress is this great uncritical collector of everything in print. As a matter of fact they don't even keep all the books that are sent to them for copyright." * * * Well, you Barbarian fans are in for it. Bob Sidebottom not only has the fourth ish of BARBARIAN ready for you (at $2 with a nice Jaxon color poster centerfold), but he's got Trina, Ron Harris, and Barney Steel in the first ish of BARBARIAN WOMEN. In California 2, you'll find Ed Watson's "Love Tree Comics," a take-off on "The Sorcerer's Apprentice" by John Williams, plus the first installment of an ug comix index (A-C) and bibliographies of Jim Starlin, Frank Brunner, and Barry Smith. Student of mind, Steven Johnson did biblios of these artists just last summer--you don't suppose? Bob's at 73 Ea. San Fernando San Jose, CA 95113.

THE SPRITE in Amazing Adult Fantasies. 52 Pgs. 2 full color covers. You must be over 18. $1.00 post paid. M&M, P.O. Box 394 Cranford, N.J. 07016

Did I recommend NEW PALTZ? Yeah. So I do it again. I know a couple of you didn't get your copies, so drop a note to Vince Kimszal at M & M & he'll square it with you. Mike Gilbert moved, causing the mix-up. Incidentally, Mike's strips have continued to run in Berkeley BARB through the change-over in editorship. Peter Stancil split to freelance once again and David Armstrong has taken over. Seems the comix are out. Looks like we'll have to wait for Shelton and Sheridan to finish the Fat Freddy book to see the rest of those pages. Yes, I know the paper is taking on that deadly serious tone (Rampartsy), so don't tell me about it; don't read it. Somebody asked me what I read lately. Yeah, Clay, stop acting like James Joyce, and express some opinions. Well, I read the Spirits, a lot of movie biographies, Max Brand westerns, early funny animal comics, most of the nostalgia books (the latest of which is the collection of Betty Boop strips from the mid-thirties put out by Avon this month). I loved Marco Vassi's collection of short stories and essays, Metasex, Mirth and Madness (penthouse) and would compare "Bowel Boogie" with Crumb's classic fantasy about Sam the Plumber in YOUR HYTONE. I like HUSTLER MAGAZINE & think it and the sex mags like SCREW are more unrepressed than political papers like the BARB & LA FREE PRESS. I can honestly say I have never been censored by the sex mags, but have often had to omit certain words & images to fit my prose to the BARB or FREE PRESS style sheet. As a reader & writer, my likes & dislikes are capricious. I'm not the same person now that I was when this newsletter began & neither are any of the ug cartoonists. We've all learned a lot and there's more to come.

-Clay Geerdes
4 July '75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SALLY THE SLEUTH
by BARREAUX
"WINNING HER STRIPES"
ONE NIGHT, SALLY IS AWAKENED BY A SOUND OUTSIDE HER WINDOW...
PSST!
IT IS HER CHIEF
DRESS QUICKLY! THE GERMAN SPY KNOWN AS "THE OWL" IS IN TOWN. HE KNOWS I'M ON HIS TAIL, SO WE MUST ACT QUICKLY TO NAB HIM
IN A JIFFY, CHIEF.
BUT THE "OWL" LURKS AT THE CORNER OF SALLY'S APARTMENT, DETERMINED TO "GET" THE CHIEF FIRST.
THE OWL FIRES—AND MISSES!
WHAT'S THAT?
SALLY LEAPS UPON THE CHIEF'S ASSAILANT.
BUT THE SPY ESCAPES OVER A WALL.
1
THE "OWL" RETURNS TO HIS HIDE-OUT.
ELSA, YOU LURE THAT GIRL SALLY HERE. HER DISAPPEARANCE WILL DIVERT HER BOSS UNTIL I CAN CONFER WITH THE HEAD OF OUR ESPIONAGE RING.
NEXT DAY, ELSA EASILY STRIKES UP AN ACQUAINTANCE WITH SALLY.
CONFIDENTIALLY, I THINK THE MAN WHERE I LIVE ACTS SUSPICIOUSLY I'M AFRAID...
I'D BETTER LOOK INTO THIS—
I'D LIKE TO SEE HIM
HOW LONELY IT IS AROUND HERE!
OH, I DON'T MIND IT.
THE OWL!
WHAT OF IT? TAKE HER GUN, ELSA!
WE'LL LOCK HER UP IN THE CELLAR. MAYBE WE'LL BURN HER IN THE FURNACE LATER.
YOU CAN'T GET AWAY WITH THIS, YOU FILTHY NAZI!!
SMACK!
ACH! FOR THAT, I'LL SHOW YOU HOW WE TREAT YOU IN OUR CONCENTRATION CAMPS. STRIP HER, ELSA!!
2

SALLY WAS IN THE AVANT-GARDE OF THE UNDERGROUND DURING WW2. THIS EPISODE FROM SPICY MYSTERY 5-42.

THIS IS GOING TO BE FUN...
HEAVENS! HE'LL KILL HER!!
THE BRUTE LEAVES SALLY SOBBING ON THE COLD CELLAR FLOOR.
I'M GOING TO TAKE A NAP... YOU STAY HERE ON WATCH.
OKAY, SWEETHEART.
WITH THE OWL SOUND ASLEEP, ELSA MAKES A MYSTERIOUS PHONE CALL.
AFTER DARK, A FURTIVE FIGURE SLIPS INTO THE LONELY HOUSE.
GOOD EVENING, MEIN HERR, HEIL HITLER!
HEIL HITLER! GUT EFENING, X-22. VE MUST HAF A TALK RIGHT AWAY.
3
MEANWHILE-
WHAT'S THAT? —A KEY!!
OUTSIDE, SHADOWY FIGURES SILENTLY SURROUND THE HOUSE.
REACH HIGH, YOU RATS!
VAS ISS-?
CHIEF'S BULLET DROPS THE "OWL" AS THE OTHER SPY TAKES DEADLY AIM.
SALLY ARRIVES IN THE NICK OF TIME.
SORRY YOU HAD SUCH A TOUGH TIME, SALLY, BUT WE GOT A BETTER HAUL THAN WE ANTICIPATED.
BUT WHO THREW ME THAT KEY?
I DID. I'M A GOVERNMENT AGENT AND I'VE BEEN AFTER THE "OWLS" HIGHER-UP FOR MONTHS. NOW WE'VE GOT HIM. I PHONED YOUR CHIEF AS SOON AS I COULD.
WELL, I WANT TO GET AHEAD IN MY WORK. BUT I THINK I'M EARNING MY STRIPES THE HARD WAY!
4
LOOK FOR SALLY'S NEW ADVENTURE NEXT MONTH

COMIX WORLD--GEORGE METZGER SPECIAL--AUGUST, 1975. Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, ca 94707. World rights reserved. Subscription: $3 for 12 issues. All back issues: $5 (quantity limited). Ads: $5 for 2 x 4" copy per month. Collectors send want lists. In this issue, I'm presenting George Metzger, the author of Moondog (3 issues), Truckin' (2 issues), Panoply Mind (Promethean Enterprises), and numerous Science-fiction stories which have appeared in Slow Death and Brain Fantasy, and most of what appears here is in George's own words. Written April 24, 1975: "I was born in 1934, under Cancer, in Illinois. Came to Cal. when quite young & mostly have lived in Northern Calif. I've always had the urge to draw & have done so since a wee tad. Comic books were some of my earliest reading matter & i have recollections of copies of Loony-toons aiding my comprehension (about 3rd grade level). While my parents bought me only funny animal comics, I didn't become nuts about them. My parents fed me lots of boy's books about dogs & horses till I was sick of them. My mother was a librarian (& like every librarian i met despized Oz books so I never read those till i was an adult) & she turned me on to the Heinlein juveniles. i became engrossed with s.f. i went on to Burroughs & s. f. comic strips & comic bks. In strips I was an avid collector of Buck Rogers, a strip I found much more dynamic & atmospheric than Flash Gordon. i was into Alley Oop heavily before long & into Casey Ruggles, a western by Warren Tuffs, whose works I kept track of. (i am a bit of a western nut, the kind who never rode a horse but who didn't take to boots & cowboy hats till discovering bluegrass music). In the 50's i discovered EC's, the first being Weird Fantasy #17. Sweet madness. i bought everything E.C., even the horror, which didn't do much for me. i dug the s.f. & kurtzman's war titles & his MAD. So we have Rick Yager, V. T. Hamlin & Kurtzman and this boys stoking my fires. i also read every s.f. mag. printed & dug the artists there: Emsh, Freas, Finlay & the neglected Cartier. I thot I might someday be an illustrator. i wanted to avoid commercial art, see. I was also young & beset with restrictive parents. i wasn't let out at night nor allowed to drive a car, which probably kept me from most of the pitfalls of teenage life, alas. (i didn't miss much. i have little nostalgia for the Eisenhower years. short hairs & long skirts & only bad girls "did it.")

Reading columns in s.f. mags., I found out about s.f. fanzines & sent for some & soon got active in fandom, met hitchhiking s.f. fans, went to my first s.f. con in '58 in Southgate (L.A.) which like legendary first love was the best. Thru s.f. fans I discovered beatniks & took to reading Kerouac & Ginsberg & J. C. Holmes & dropping into the City Lights bookshop in North Beach.

i drew comic books in my notebooks in high school & wrote stories like the stuff in R. E. Howard & Lovecraft. After that I tried to be more arty in my art. i wanted to be a beatnik, too.

Spent two years in the Federal Forestry earning money & getting exercise in the great outdoors. i had a beard, was buying folk music records & then--I bought a junky old Harley '74, a 1946 model. i didn't even have a driver's license. i survived that somehow but since have a tender fondness for harley s & Indians, machines with a distinct class apart from European bikes.

In the early 60's, i moved to San Jose, Calif., with my folks, quitting my job and entering college. i studied art, avoided having to look for a job, dodged the draft, & became exposed to the college atmosphere. With that, I became less and less active as an s.f. fan. College was interesting. I had no goals, i merely dug the closed environment, got exercised in all kinds of art & found out what I was real poor at & what talents i did have. On the side, I took classes in history & literature. i flunked biology & anthropology & such classes as i couldn't get my teeth into. i bumbled on in this manner for years. In '63, it dissolved. i wasn't getting on with the people i was living with (i had been living with a girl for all the wrong reasons) & I had no money & couldn't find a job. I spent part of the summer in Nevada, around Silver City. A lot of the Beats I'd known in the Bay Area were there, diggin' on country life & Indians & peyote ceremonies, livin' in shacks or tipis or their trucks, smokin' dope. Here I first encountered the I Ching in use. It was colorful. Early hippies with their pick-up trucks, winchesters & dogs. In some ways it was a hard, mean life, but it was all the more romantic. This is a big influence. In the fall i couldn't afford to return to college & i didn't want any more of it anyway so I got drafted and that settled the problem of what I was gonna do. I had nearly been drafted before, but i had to be investigated for political subversion--this due to my attending parties thrown by s.f.fans in the old I.W.W. Hall in Oakland. i wasn't into politics & so I didn't know how to make the most of the questions they asked me.

So i was drafted in Oct. '63. i had no concrete objection to going, i just didn't cotton to the idea of being used. The worse they could do was send me to Korea (a pit) and the next worse was Viet Nam. I knew a little about the war in Asia but I couldn't believe the newspapers & figured if I did get sent over I d find out firsthand what the actual picture was. I spent two years in an office in Oklahoma. At first I spent my time drawing, mostly from memory--people & places of the year before, parties, folk music bashes, nevada. i started an after-the bomb type story set in nevada but it petered out as army routine settled on me. Surrounded by little to do but booze it up, I gave up drinking and returned to reading comic books. i took to the new Marvels and was particularly taken with Kirby's very exaggerated, very comic book art drawing style. In '65, I got out early to return to college. The war had escalated an' everyone was getting shipped to Nam. I bought an old Chevvy panel truck, fixed up the back to live in, took my severence pay, and went to Santa Fe, N. M. where most of the folks I'd known in nevada now lived.

I arrived in San Jose, Cal. in time to begin the new semester. i lived in my truck & began to re-enter civilian life. I had been surviving on army weed and had yet to do acid but I soon did and dug it. It was a new world. Many of the folk & blues musicians i had known before were now into electrified R & R. Previously, I had been snobbish about R & R, save for the Beatles who, of course, weren't just R & R but something else. So I went to see this nonsense, the first dance was "A Tribute to Dr. Strange" in San Francisco at the Longshoreman's Hall with the Charlatans, etc. It seemed like everyone hip was there. At least I saw lots of old friends from Cal, nevada, and oregon. The music blew my mind away and i was reborn so i went dancing a lot that year. . . . As an old s.f. fan, I thot there might be some comics-zines & sure enough some dude i ran into who was affiliated with s. f. fandom showed me some issues of Fantasy Illustrated by Bill Spicer so I got in touch with Spicer. We both regarded comics as a medium, like film is a medium & due serious respect & regard. (cont'd

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Ad material on this page was assembled in June, 1975, so if you're reading this late in the year, please query me before ordering. Soon from The Rip Off Press, Box 14158, San Francisco Ca 94114: FAT FREDDY'S CAT AND HIS FRIENDS by Shelton and Sheridan. By 1976, we'll be reading THE RIP OFF REVISED HISTORY OF THE AMERICAN REVOLUTION by Gil Shelton and Ted Richards. Ugs are better than ever.

MEGATON MIRTH

DALEY

FOR THE NEXT 30 SECONDS THIS RADIO WILL CONDUCT A TEST OF THE NATIONAL RADIO EMERGENCY SYSTEM. IN THE EVENT OF AN ACTUAL EMERGENCY YOU WOULD BE INSTRUCTED TO TUNE...
THIS IS ONLY A TEST, WE REPEAT MMMmmmm SSPZZT FNORK -TEST...
WHAMP!
THIS HAS BEEN A TEST, WE REPEAT: THIS HAS BEEN ONLY A TEST. IF IT HAD BEEN AN ACTUAL EMERGENCY YOU WOULD NOT HAVE HAD TIME TO TAKE COVER ANYWAY, AND IF YOU BY SOME MISFORTUNE HAD SURVIVED THE INITIAL BLAST, YOU WOULD NOW BEGIN TO DIE HIDEOUSLY FROM RADIATION BURNS. MNNNN FZT.
?

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WATCH FOR UNDERGROUND CON '76!

Would like to swap vintage Al Capp ('35-'40s) originals for originals by underground artists. Shelton, Lynch, Trina, Kim Deitch are among those who've already swapped. Also have other trade material available for those who can't dig Capp. MAX ALLAN COLLINS, 2022 FAIR ACRES DRIVE, MUSCATINE, IOWA 52761.

SPECIAL THANKS TO ALL THOSE WHO HAVE SUPPORTED COMIX WORLD WITH THEIR ART AND LETTERS AND SUGGESTIONS DURING THE PAST YEAR. MY BEST TO THE NEW PUBLISHERS WHO GOT OUT THEIR FIRST BOOKS IN 1975. THIS ISSUE WAS PRINTED BY JOEL MILKE. IF YOU'RE INTO UG COLLECTING OR RESEARCH, YOU NEED COMIX WORLD. IMMEDIATE INFO ABOUT ALTERNATIVE COMICS. U.S., CANADA, EUROPE.

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